

Community Initiatives FY 16 Recommendations

September

16 CI 9 SP, Austin Creative Alliance/East Austin Cares

Recommended for Funding as an Unincorporated Group

The group will produce a music showcase as part of the East Austin Cares food drive and Celebrity Basketball Contest. This event will take place at the Montopolis Recreation Center at 1200 Montopolis Dr, 78741 in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 10 SP, Austin Revitalization Authority/C.R.I.M.E. (Creating Resourceful Images, Music, and Entertainment)

Recommended for Funding as an Unincorporated Group

The group will produce an art exhibition along with a showcase of local music and poetry talent. This event will take place at Franklin's BBQ at 925 E 11th St, 78702 in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 11 SP, Ground Floor Theatre/Christine Hoang

Recommended for Funding as an Individual

The artist will produce *People of Color Christmas: The White Elephant in the Room*, a new, original, contemporary play by local Vietnamese-American playwright, Christine Hoang that explores issues of family, race, class, gender, love and relationships. This event will take place at Ground Floor Theatre at 979 Springdale Ave, 78702 in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 12 SP, Big Medium/Colin McIntyre

Recommended for Funding as an Individual

The artist will produce *Last Depot before Desolation*, a one-month exhibition of the assemblage art installation and sound environment of local sculptor Colin McIntyre. This event will take place at 979 Springdale Ave, 78702 in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 13, Women's Community Center of Central Texas

Recommended for Funding as a 501 (c)3 Organization

The Organization will produce *Alt Girl Cinema*, a series of monthly film screenings featuring historically underrepresented themes about women, their stories, and the challenges they face. This event will take place at the Women's Community Center of Central Texas located at 1704 San Antonio St, 78701 in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$5,956 award.

16 CI 9 SP, Austin Creative Alliance/East Austin Cares

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BY: J.....

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Austin Creative Alliance	<input type="checkbox"/> Sponsored Project	Sponsored Project Name East Austin Cares
Project/Activity Title East Austin Cares	Start Date 11/22/2015	End Date 11/22/2015

Type of Sponsored Project – Select one only

- ☐ Registered as a State of Texas Non-Profit Organization
☒ Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input type="checkbox"/> Film/Media Arts	<input checked="" type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting \$3000 in Community Initiatives program funding.

When: November 22, 2015

Where: Montopolis Recreation Center

One sentence description of project :

Showcase, food drive and celeb basket ball contest, benefiting the local community.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input type="checkbox"/> Org History	ADA Required? <input type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number -	<input checked="" type="checkbox"/> 990	<input type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto
	<input type="checkbox"/> State Exempt		

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Austin Creative Allaince		Federal Tax I.D. 72-2140348	Other Common Name ACA	
Official Mailing Address 81 San Marcos Street Siuite C-1			City Austin	State Texas
Physical Mailing Address same			City	State
Telephone 512 247 2531		District Number 3	Website (URL) www.austincreativealliance.org	

Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) John Riediel			Title ED	
Address 81 San Marcos Street Suite c-1			City Austin	State Texas
Telephone 512 247 2531			Email membership@austincreativealliance.org	

Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) David Sandal			Title President	
Address 13504 Colletto Creek Tr.			City Austin	State Texas
Telephone 512 917-3815			Email davidsandal@gmail.com	

Sponsored Contact/Project Director Terrence Cato			Title CEO	
Address 1104 E 11 th Street			City Austin	State Tx
Telephone 512 36 2374 <i>512-296-4752</i>		District Number 3	Email terrence@gmail.com	

See Page 16 for Race Codes

Applicant Race Code W	Sponsored Race Code B	Project Race Code B
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Section 3: Operating Budget History – (Arts organization or sponsored project)

	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	5000.00	6000.00	7000.00	7000.00	8000.00
Expenses	5000.00	6000.00	7000.00	7000.00	8000.00

Section 4: COA Funding History - (Arts organization or sponsored project information)

	2011-2012	2012-2013	2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No

Was this project funded previously under a different organization name or sponsor? ☐ Yes ☒ No

If yes, Year: N/A Name: N/A

Section 5: Proposed Budget

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).
Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$0.00		\$0.00
2. Total Other Earned Income	\$0.00		\$0.00
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$0.00		\$0.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$1,500.00		\$1,500.00
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income	\$1,500.00		\$1,500.00
7. Applicant Cash	\$1,500.00		\$1,500.00
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$3,000.00		\$3,000.00
9. COA Request Amount	\$3,000.00		\$3,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$3,000.00		\$3,000.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$1,000.00	\$1,000.00
12. TOTAL INCOME (Add Lines 10 and 11)	\$6,000.00	\$1,000.00	\$7,000.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$1,000.00		\$1,000.00
14. Artistic Employee Costs	\$0.00		
15. Administrative Non-Employee Costs	\$500.00		\$500.00
16. Artistic Non-Employee Costs	\$2,500.00	\$1,000.00	\$3,500.00
17. Travel			
18. Space Rental			
19. Equipment Rental	\$500.00		\$500.00
20. Supplies and Materials			
21. Marketing and Promotion	\$700.00		\$700.00
22. Production/Exhibit Costs	\$800.00		\$800.00
23. Other			
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$6,000.00	\$1,000.00	\$7,000.00

INCOME

	Cash	In-Kind	Total
Private Support			
Individual/Business Support	\$700.00	\$1,000	\$1,700.00
Chasing Change Inc.	\$300.00		\$300.00
Essence Boutique	\$250.00		\$250.00
Jordania Store	\$250.00		\$250.00
Private Support Total	\$1,500.00	\$ 1,000.00	\$2,500.00
Public Support			
COA Community Initiatives Grant	\$3,000.00		\$ 3,000.00
Public Support Total	\$3,000.00		\$3,000.00
Applicant Cash Total	\$1,500.00		\$1,500.00
Revenues Total	\$ 6,000.00	\$ 1,000.00	\$7,000.00
<u>EXPENSES</u>			
	Cash	In-Kind	Total
Administrative Employee Costs			
Coordination of Event Contract Staff	\$ 1,000.00		\$ 1,000.00
Administrative Non-Employee			
Marketing Assistance	\$ 500.00		\$ 500.00
Artistic Non-Employee			
10 Artist @ \$250 Each	\$2,500.00	\$ 1,000.00	\$ 3,500.00
Equipment Rental			
DJ Set-Up	\$ 500.00		\$ 500.00
Marketing & Promotions			
Graphic Design & Printing	\$700.00		\$700.00
Production Costs			
Programs, Venues, Hospitality	\$ 800.00		\$ 800.00
Expense Total	\$ 6,000.00	\$ 1,000.00	\$ 7,000.00

Section 6: Internet Accessible Documentation

Internet Link:

Section 7: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

Application Form

- ☐ Section 1 Summary Information
- ☐ Section 2 Applicant Information
- ☐ Section 3 Organizational Budget History
- ☐ Section 4 COA Funding History
- ☐ Section 5 Proposed Budget Information
- ☐ Section 6 Internet Accessible Documentation
- ☐ Section 7 Application Checklist
- ☐ Section 8 Assurances (signed by Authorized Official)

Attachments:

Please indicate which attachments are enclosed with the application by checking the corresponding box. Each page of attachments must be labeled with the attachment number and name of the organization.

Required Attachments

- ☐ Attachment 1 Narrative (Evaluation Criteria)
- ☐ Attachment 2 Budget Itemization
- ☐ Attachment 3 Organizational History
- ☐ Attachment 4 Proof of Tax Exempt Status
- ☐ Attachment 5 Proof of State of Texas Exempt Status
- ☐ Attachment 6 Board List
- ☐ Attachment 7 IRS 990 (first page only)
- ☐ Attachment 8 DOCUMENTATION
- ☐ Attachment 9 Americans with Disabilities Act Quiz
- ☐ Attachment 10 Insurance Information Form

PACKAGING - Submit one envelope with the application and all required attachments.

Mailing and Delivery Instructions

Applications whether hand delivered or mailed are due in our office on the first Monday of each month and that first Monday must be at least sixty days prior to the project start date.

Hand delivered applications must be in the CAD office by 4:00 P.M., the day of the deadline.

The Cultural Arts Division is not responsible for loss or damage of application materials. The City of Austin Cultural Arts Division reserves the right to retain a copy of application materials for archival purposes and its permanent record. All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent or delivered to the following address:

City of Austin Cultural Arts Division
201 E. 2nd Street
Austin, TX 78701

Section 7: Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

☐ This application was approved by the applicant's board on _____

☒ This application is scheduled to be approved by the applicant's board on 8/27/2015

Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.

Applicant Authorized Official

John Rielie CEO
name (typed) title
[Signature] 8-4-15
signature date

Sponsored Organization/Group/Individual (if applicable)

TERRENCE CATO 8/16/2015
name (typed) title
TCato 8-14-2015
signature date

City of Austin

name (typed) title

signature date

East Austin Cares

East Austin Cares is a not for profit event in its first year. In the Austin Urban community there are families, youth and young adults who struggle to meet their basic needs in life and more so during the holiday seasons when school is out and no school meals or aid provided. They are usually young minority men and woman, adolescent to mid-twenties in age. They are predominantly under employed, with small children and have little to limited resources.

Q2 ✓ In efforts to make a difference in the Austin Urban Community for those families East Austin Cares, Another Option Productions Capital View Arts, and other urban artists and organizations have formed a collaborative partnership to present a day full of entertainment, positive competition, and a food drive in sync with Thanksgivings celebrations.

East Austin Cares integrates two parts:

A. Entertainment & Sports

East Austin Cares will bring together the Urban Music, Arts and Sports Communities for a fun filled day of basketball competition, music and food drive.

Q1 ✓ B. Food Drive

There will be a food drive held during the day for entry in the basketball tournaments and for artists to perform on stage. The event is free to the public to attend, however donations of food will be accepted to provide aid to those less fortunate in the urban East Austin community. East Austin Cares will partner with Capitol View Arts, Another Option Productions and other organizations to distribute food collected.

Cultural Impact

East Austin Cares is an effort to help those less fortunate in the Austin Urban Communities during the holiday season who are predominantly minority, under-employed in their Mid-Twenties. This event will bridge the gap between community, generations, and cultures. It is in the hope of East Austin Cares that these bridges will continue to be applied to the participants and spectators on a regular basis.

East Austin Cares and its partners have been at the forefront of mobilizing, organizing and promoting Austin underground social and community efforts for the last several years. East Austin Cares will continue to partner with many organizations to deliver the best possible opportunities to Austin's Urban communities and families, and to assist these families with basic needs during the holiday season.

Organizational History

Q4 ✓ For several years Terrence Cato has help produce and also has partnered with a number of events for the urban community. He is a well-respected local basketball player who has hosted a number

Q3 ✓ of events in the Austin urban community. While still in high school Terence began developing his craft as a basketball player and community activist, hosting and performing all over the Austin community at various events. While growing and perfecting his craft he continues to promote the growth of live music, sports and the arts as well as community, social growth, and change. In 2013 Terence began aligning with several other artists known as “The Network” to produce and promote events. Terence volunteers his time and services to various arts organizations and has been a valued supporter of Capitol View Arts, Victory Grill, and others.

Administrative Capacity

Q5 ✓ Terence Cato has been an integral member of the Austin sport and entertainment scene since 2006. From organizing various sporting and other community events, assisting artist in the recording process, producing and promoting events, and managing and arranging booking for local artist. Terrence is continuing to build his brand by volunteering his services to the Victory Grill, Capitol View Arts, Another Option Productions and to the many talented individuals in Austin. Terrence focuses many of his efforts on the African-American community, which he is deeply passionate about helping individuals discover their best potential. He has helped to produce and promote many events that include: Cap City Cares Community basketball Tournament and Food Drive, The longest running urban music showcase in Austin New Era Wednesdays at the Victory Grill, and other public events.

Q8 ✓ Austin Creative Alliance has been fiscally sponsoring emerging arts organizations for over 30 years. It currently provides fiscal sponsorship for over 70 arts groups, of which more than half apply for city funding. ACA assists these groups in every aspect of the city funding application, revision and reporting process, including personalized one on one application and final report review. Additionally, ACA offers regular workshops on non-profit best practices, including grant writing, marketing and advocacy. ACA's staff is experts in the field of Arts and Nonprofit Management, and work daily to support the work of our sponsored projects with particular attention paid to those groups who receive funding from the Cultural Arts Division.

The partnership of East Austin Cares, Capital View Arts, Another Option Productions, Austin Creative Alliance, and other organizations combined together will total more than 30 years of professional experience in producing large-scale events. Each of these organizations stability has allowed it to operate according to their mission, which has been to serve their individual communities.

The proposed budget reflects the resources that are required for this community-based event. As we take into consideration the impact this project and partnership could have on our communities, it is evident that the relevance and benefits of this project far outweigh the projects expenses.

Q6 ✓ The expected costs are in keeping with producing multi-genres of upcoming cultural events. The funding request from the city of Austin will be matched by proposed cash support from private and public resources, such as HEB, BARO, Capitol View Arts, and concession sales.

Q7 ✓ East Austin Cares will distribute audience surveys at the event as an additional tool of evaluation. The respective partners of this group will evaluate the results using these surveys.

Q11 ✓ East Austin Cares will also collect data regarding demographics, audience participation, and tourist attendance via the audience feedback forms, sign-in sheets, Face-book event page responses, and also via the volunteer's recordings of the audience composition during the event. Additionally in selecting the venue we have ensured that it is ADA compliant. Our volunteer groups will provide assistance to the artists, as well as the guests with parking, and/or entering the building and finding their seats.

Food, and beverage sales as well as the sale of promotional materials (i.e. compilation CDs of music, sponsorships, underwriters, and/or in-kind donations) will contribute to the financial health of this project.

Economic, Cultural, and Social Impact

Q9 ✓ The Sporting and Music industry have been identified by the City of Austin as a vital aspect to Austin's economic development, not only by its impact on tourism, but also relating to the effects this industry has on the revitalization of minority neighborhoods. One goal of this project is to impact the cultural need of the African American community by providing training and future career opportunities for this demographic.

Q10 ✓ The East Austin Cares partnership, with its' vast resources within multi-media fields such as TV and radio – will work to create a “buzz” about this event weeks ahead. Promotional advertising will also be produced to target the historical African American community, as well as neighborhood residents and Austin Entertainment lovers. Traditional media outlets such as The Chronicle, The Austin-American Statesman, and the Austin Visitor's website will be used as primary resources for advertising, in addition to non-traditional internet sites and written publications. Other media sources such as the Villager, the Nokoa, the Ram (Houston-Tillotson's student newspaper) will also be used for marketing and promotional purposes - as well as word of mouth promotions within local area churches and other social venues. Partnerships with convention locations and hotel corporations are also being pursued in efforts to streamline the logistics of future events while maintaining the space for the crowds that are projected for each event.

Q13 ✓

Q12 ✓ We would like to make this event available for all members of the public, and in efforts to ensure this is possible we intend to make these events free for all. The audiences streaming online, and/or listening via radio will also have access to the showcases free of charge. This event will be made available to as many people nation-wide as possible, in efforts to capture that diverse global audience.

East Austin Cares' staff and crew is primarily African American, as are the majority of basketball players, artists and musicians who will perform. Falling in line with the budget projections, East Austin Cares and its' partners believe the economic impact of this event will result in significant benefits within the minority community, for its supporters, participants, and also for the up-and-coming African American artists and ball players.

The Future

Looking ahead into 2016 and beyond, East Austin Cares plans to maintain its internal partnerships, and work together to establish this event as an on-going, event that provides available cultural entertainment, related skill training, and workshops to the community as a part of an annual celebration. The future collaborations will provide continuous support to the underserved youths and young adults within East Austin, while also adding to the expertise along with the business and organizational opportunities within the community.

For several years Terrence Cato also known as "CATO" has help produce and also has performed at a number of events for the urban community. He is a well respected local host and basketball play who has hosted several events in the Austin community. While still in high school Terrence began developing his craft as an basket ball player and a host for charitable events playing and host all over the Austin community at various community events. While growing and perfecting his craft he continues to promote the growth of live music and the arts as well as community, always advocating for social growth, and change. In 2013 Terrence began aligning with several other artists known as "The Network" to produce and promote events, Mi\$ta Ds Cap City Cares, Dj Blings Back 2 School, Terrence continues to volunteer his time and services to various arts organizations and has been a valued supporter of Capitol View Arts, Victory Grill, and others.

16 CI 10 SP, Austin Revitalization Authority/C.R.I.M.E. (Creating Resourceful Images, Music, and Entertainment)

RECEIVED
SEP 08 2015
BY: [Signature]

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Austin Creative Alliance <i>Austin Creative Alliance</i>	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name C.R.I.M.E
Project/Activity Title <i>Authenticity</i>	Start Date 11/14/2015	End Date 11/14/2015

Type of Sponsored Project – Select one only

- ☐ Registered as a State of Texas Non-Profit Organization
☒ Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input type="checkbox"/> Film/Media Arts	<input checked="" type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting \$3000.00 in Community Initiatives program funding.

When: Sunday November 14TH, 2015

Where: Franklins BBQ
925 E 11th Street
Austin Tx 78702 (District 1)

One sentence description of project :

Host Art exhibition along with showcase local talent in the genres of music, poetry to the community.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="radio"/> Y <input type="radio"/> N
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="radio"/> Y <input type="radio"/> N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<u>General Liability</u>
Control Number -	<input checked="" type="checkbox"/> 990	<input checked="" type="checkbox"/> Documentation	Liquor <input type="radio"/> Auto <input checked="" type="radio"/>
	<input checked="" type="checkbox"/> State Exempt		

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Austin Revitalization Authority		Federal Tax I.D. 72-2140348		Other Common Name ARA	
Official Mailing Address 1105 Navasota				City Austin	State Tx
Physical Mailing Address 1105 Navasota				City Austin	State Tx
Telephone 512 469-1705		District Number 1		Website (URL) austinrev.org	
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Lakeem Wilson				Title CEO	
Address 1104 E 11 th Street				City Austin	State Tx
Telephone 512 955-6993		Email lakeemwilson@gmail.com			
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Dr Charles Urdy				Title Chairman	
Address 1105 Navasota				City Austin	State Tx
Telephone 512 469-1705		Email davidsandal@gmail.com			
Sponsored Contact/Project Director Lakeem Wilson				Title CEO	
Address 1104 E 11 th Street				City Austin	State Tx
Telephone 512 955 6993		District Number 1		Email	
See Page 16 for Race Codes					
Applicant Race Code W		Sponsored Race Code B		Project Race Code B	
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	5,000.00	6,000.00	8,000.00	9,000.00	12,000.00
Expenses	5,000.00	6,000.00	8,000.00	9,000.00	12,000.00
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year: N/A		Name: N/A		
Section 5: Proposed Budget					

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).
Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$0.00		\$0.00
2. Total Other Earned Income	\$1,000.00		\$1,000.00
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$1,000.00		\$1,000.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$2,000.00		\$2,000.00
5. Total Public Support (Government Grants)	\$0.00		\$0.00
6. Total Other Unearned Income	\$0.00		\$0.00
7. Applicant Cash	\$1,000.00		\$1,000.00
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$3,000.00		\$3,000.00
9. COA Request Amount	\$3,000.00		\$3,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$7,000.00		\$7,000.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$1,500.00	\$1,500.00
12. TOTAL INCOME (Add Lines 10 and 11)	\$7,000.00	\$1,500.00	\$8,500.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$1,000.00		\$1,000.00
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs	\$1,000.00		\$1,000.00
16. Artistic Non-Employee Costs	\$3,000.00	\$1,000.00	\$4,000.00
17. Travel	\$0.00		\$0.00
18. Space Rental			
19. Equipment Rental	\$250.00		\$250.00
20. Supplies and Materials	\$1,000.00		\$1,000.00
21. Marketing and Promotion	\$250.00		\$250.00
22. Production/Exhibit Costs	\$500.00	\$500.00	\$1,000.00
23. Other			
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$7,000.00	\$1,500.00	\$8,500.00

INCOME

	Cash	In-Kind	Total
Private Support			
Individual/Business Support	\$ 1,000.00	\$ 1,500.00	\$ 2,500.00
HEB			
Concession Sales	\$1,000.00		\$1,000.00
Event Sponsorship	\$1,000.00		\$1,000.00
Private Support Total	\$3,000.00	\$ 1,500.00	\$ 4,500.00
Public Support			
COA Community Initiatives Grant	\$3,000.00		\$3,000.00
Public Support Total	\$3,000.00		\$3,000.00
Applicant Cash Total	\$1,000.00		\$1,000.00
Revenues Total	\$7,000.00	\$ 1,500.00	\$ 8,500.00
<u>EXPENSES</u>			
	Cash	In-Kind	Total
Administrative Employee Costs			
Coordination of Event Contract Staff	\$ 1,000.00		\$ 1,000.00
Administrative Non-Employee			
Marketing Assistance	\$1,000.00		\$1,000.00
Artistic Non-Employee			
10 Artist @ \$300 Each	\$3,000	\$ 1,000.00	\$4,000.00
Equipment Rental			
DJ Set-Up	\$250.00		\$250.00
Marketing & Promotions			
Graphic Design & Printing	\$250.00		\$250.00
Production Costs			
Programs, Venues, Hospitality	\$ 500.00		\$ 500.00
Supplies and Materials	\$1,000.00	\$500.00	\$1,500.00
Expense Total	\$7,000.00	\$1,500.00	\$8,500.00

Section 6: Internet Accessible Documentation

Internet Link:

Section 7: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

Application Form

- ☒ Section 1 Summary Information
- ☒ Section 2 Applicant Information
- ☒ Section 3 Organizational Budget History
- ☒ Section 4 COA Funding History
- ☒ Section 5 Proposed Budget Information
- ☒ Section 6 Internet Accessible Documentation
- ☒ Section 7 Application Checklist
- ☒ Section 8 Assurances (signed by Authorized Official)

Attachments:

Please indicate which attachments are enclosed with the application by checking the corresponding box. Each page of attachments must be labeled with the attachment number and name of the organization.

Required Attachments

- ☒ Attachment 1 Narrative (Evaluation Criteria)
- ☒ Attachment 2 Budget Itemization
- ☒ Attachment 3 Organizational History
- ☒ Attachment 4 Proof of Tax Exempt Status
- ☒ Attachment 5 Proof of State of Texas Exempt Status
- ☒ Attachment 6 Board List
- ☒ Attachment 7 IRS 990 (first page only)
- ☒ Attachment 8 DOCUMENTATION
- ☒ Attachment 9 Americans with Disabilities Act Quiz
- ☒ Attachment 10 Insurance Information Form

PACKAGING - Submit one envelope with the application and all required attachments.

Mailing and Delivery Instructions

Applications whether hand delivered or mailed are due in our office on the first Monday of each month and that first Monday must be at least sixty days prior to the project start date.

Hand delivered applications must be in the CAD office by 4:00 P.M., the day of the deadline.

The Cultural Arts Division is not responsible for loss or damage of application materials. The City of Austin Cultural Arts Division reserves the right to retain a copy of application materials for archival purposes and its permanent record. All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent or delivered to the following address:

City of Austin Cultural Arts Division
201 E. 2nd Street
Austin, TX 78701

Section 7: Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

☐ This application was approved by the applicant's board on _____

☒ This application is scheduled to be approved by the applicant's board on 9/16/2015

Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.

Applicant Authorized Official

Sponsored Organization/Group/Individual (if applicable)

City of Austin

Gregory L. Smith President
name (typed) title

Lakeem Wilson CEO
name (typed) title

name (typed) title

[Signature] 9/10/15
signature date

[Signature] 9-10-15
signature date

signature date

1104 E. 11th St. • Austin, TX 78702 • lakeemwilson@gmail.com

The Association of Black Creators

This organization allows local Austin minority creatives to form a personal and social bond as well as foster relationships with the broader Art community of East Austin. We aim to assist in the professional development for blacks and other minority artists, as well as to serve as a cultural voice for positive social change in the community, through visual art, performance art, social movements, and community engagement. We seek to build connections and relationships to surrounding Art bases organizations and build bridges with the greater creative Austin community. We serve as an organized creative outlet for artistic thinkers, musicians, and performance artist, to create and share their artwork and unique gifts with like minded individuals. We hope to bring unique and gifted minds together through culture, collaboration, through all forms of art to make a bigger impact on a centralized community and hopefully expanded into the world.

Cause C.R.I.M.E (Creating Resourceful Images, Music, and Entertainment)

The purpose of this event is to cause CRIME in the Austin Urban community. This will not cause crimes in a negative/literal manner, Cause Crime is an acronym that stands for artist coming together for a centralized cause of creating resourceful images, music, and entertainment. We want to use this event to showcase and bring a variety of artist and talented individuals together to create resourceful art work, music and performances for the community. These individuals will be challenged to use their talents and voices to create clever and resourceful ways to speak on topics that inspires social change, that is based on the black experience in America, whilst trying to overcome difficulties. The idea is to gather a community of families, youth, and young adults to come together and enjoy an event full of purpose driven content, in aims to spark the influence and power of the arts.

In efforts to make a difference in the Austin Urban Community, The Association of Black Creators, Capitol View Arts, Victory Grill and other urban artist and organizations have formed a collaborative partnership to present a day full of entertainment, positive competition, and food to provide a well rounded experience for the community.

There will be three main parts showcased at this event:
Images (which will showcase visual artist, and photographers)
Music, (which will showcase, hip hop, rap artist, singers, and musicians)
Entertainment, (which will showcase performance artist, actors and actresses, social movements).

Cultural Impact

② Cause C.R.I.M.E is an effort to help those in low economical neighborhoods in Urban Communities to witness positive social impacts and to build bridges between the minority youths, youth adults and community leaders in the neighborhood. This event will act as a visual and creative teaching tool that will spread awareness, consciousness, and creatively ponder on the damaging social issues that are going on the similar neighborhoods worldwide. The hope of C.R.I.M.E that these bridges will continue to be applied to the participants and spectators on a regular basis. The Association of Black Creators (ABC collective) and its partners have been at the forefront of mobilizing, organizing and promoting Austin underground social and community efforts for the last several years. The ABC Collective will continue to partner with many organizations to deliver the best possible opportunities to Austin's Urban communities and families, and to assist these families with creative outlets for future generations of youth to express their passion for art and creativity with empowering and thought provoking messages.

Organizational History

④ For several years Lakeem Wilson has help produce and also has partnered with a number of events on the University of Texas campus and in the urban Austin community. He is a well-respected artist who use his talents and skills to empower his audience, and speak on social issues in the world. While in high school Lakeem began seriously developing his craft and hid brand Natural Born Star. As an artist and community activist, staying active and involved in with several organizations, his passion to help the community led him to pursue higher goals and think about ways he can positively reshape his hometown community South Dallas. While growing and perfecting his artistic craft and academics, he made the decision to pursue a higher education and apply for college. In 2010 Lakeem got accepted into the college of Fine Arts at The University of Texas at Austin. Lakeem spent his time as an undergrad reshaping his artistic practice and learning new methods and concepts of creating artwork under the College of Fine Arts at UT. He worked under several inspirational professors and staff members such as Michal Ray Charles, Sterling Allen, and John Yancey, who are well known professional artist, they inspired him to began to use his skills and talents as an artist to use it for a bigger cause and purpose. Volunteering his time and services to various organizations on campus, he became the President of a newly develop organization ABFAS (The Association of Black Fine Arts Students). From organizing various art showcases and other community events, assisting artist in the visual arts process, producing and promoting events, and managing and arranging booking for local artist.

Administrative Capacity

3 ✓
5
Lakeem played a major role reshaping his community by serving as an undergrad representative on the Fine Arts Diversity Committee, and providing service that mentorship for a lot of his peers and friends. In the fall of 2010 Lakeem graduated from The University of Texas at Austin with his Bachelors of Fine Arts with a focus in visual art and illustration. Lakeem is continuing to build his personal brand Natural Born Star by volunteering his services to the Victory Grill, Capitol View Arts, The African American Culture Heritage District and expanding his undergrad organization ABFAS (The Association of Black Fine Arts Students) and turning it into ABC (The Association of Black Creators). Lakeem focuses many of his efforts on the African-American community, which he is deeply passionate about helping individuals discover their best potential, and explore their creative endeavors. He has produced and hosted many events that include: The State of Black UT by The Black Presidents leadership Council, The Leave You Print Paint Project and Painting with PiKasso on UT Austin's campus, as well as "TRUTH" Explicit content art show, and the Glimpse (Raw Artist) art show in the Austin community.

8
Needs
ACA
info
ARA
Austin Creative Alliance has been fiscally sponsoring emerging arts organizations for over 30 years. It currently provides fiscal sponsorship for over 70 arts groups, of which more than half apply for city funding. ACA assists these groups in every aspect of the city funding application, revision and reporting process, including personalized one on one application and final report review. Additionally, ACA offers regular workshops on non-profits best practices, including grant writing, marketing and advocacy. ACA's staff is experts in the field of Arts and Nonprofit Management, and work daily to support the work of our sponsored projects with particular attention paid to those groups who receive funding from the Cultural Arts Division.

The partnership of The ABC Collective, Capitol View Arts, Another Option Productions, Austin Creative Alliance, The Victory Grill and other organizations combined together will total more than 30 years of professional experience in producing large-scale events. Each of these organizations stability has allowed it to operate according to their mission, which has been to serve their individual communities.

The proposed budget reflects the resources that are required for this community-based event. As we take into consideration the impact this project and partnership could have on our communities, it is evident that the relevance and benefits of this project far outweigh the projects expenses.

The expected costs are in keeping with producing multi-genres of upcoming cultural events. The funding request from the city of Austin will be matched by proposed cash support from private and public resources, such as HEB, BARO, Franklins Bar B Q, Capitol View Arts, and concession sales.

C.R.I.M.E will distribute audience surveys at the event as an additional tool of evaluation. The respective partners of this group will evaluate the results using these surveys.

4/11 The ABC Collective will also collect data regarding demographics, audience participation, and tourist attendance via the audience feedback forms, sign-in sheets, Face-book event page responses, and also via the volunteer's recordings of the audience composition during the event. Additionally in selecting the venue we have ensured that it is ADA compliant. Our volunteer groups will provide assistance to the artists, as well as the guests with parking, and/or entering the building and finding their seats

Food, and beverage sales as well as the sale of promotional materials (i.e. artwork, sponsorships, underwriters, and/or in-kind donations) will contribute to the financial health of this project.

Economic and Social Impact

10/9/13 The art industry have been identified by the City of Austin as a vital aspect to Austin's economic development, not only by its impact on tourism, but also relating to the effects this industry has on the revitalization of minority neighborhoods. One goal of this project is to impact the cultural need of the African American community by providing training and future career opportunities for this demographic. The Association of Black Creator's partnership, with its' vast resources within multi-media fields such as TV and radio – will work to create a "buzz" about this event weeks ahead. Promotional advertising will also be produced to target the historical African American community, as well as neighborhood residents and Austin Entertainment lovers. Traditional media outlets such as The Chronicle, The Austin-American Statesman, and the Austin Visitor's website will be used as primary resources for advertising, in addition to non-traditional internet sites and written publications. Other media sources such as the Villager, the Nokoa, the Ram (Houston-Tillotson's student newspaper) will also be used for marketing and promotional purposes - as well as word of mouth promotions within local area churches and other social venues. Partnerships with convention locations and hotel corporations are also being pursued in efforts to streamline the logistics of future events while maintaining the space for the crowds that are projected for each event.

12/ We would like to make this event available for all members of the public, and in efforts to ensure this is possible we intend to make these events free for all. The audiences streaming online, and/or listening via radio will also have access to the showcases free of charge. This event will be made available to as many people nation-wide as possible, in efforts to capture that diverse global audience.



The ABC Collective' staff and crew is primarily African American, as are the majority of artists, performers and musicians who will perform. Falling in line with the budget projections, ABC Collective and its' partners believe the economic impact of this event will result in significant benefits within the minority community, for its supporters, participants, and also for the up-and-coming African American artists and entertainers.

The Future

Looking ahead into 2016 and beyond, The Association of Black Creators Collective group plans to maintain its internal partnerships, and work together to establish this event as an on-going, event that provides available cultural entertainment, related skill training, and workshops to the community as a part of an annual celebration. The future collaborations will provide continuous support to the underserved youths and young adults within East Austin, while also adding to the expertise along with the business and organizational opportunities within the community.

Org History

The Austin Revitalization Authority is a private non-profit community/economic development corporation working in the East 11th and 12th Street Corridors to restore cultural and economical viability. ARA mission is to engage in commercial, residential and cultural development in East Austin and other under-served communities. The ARA over the years have raised over 15 million dollars, that has been used to rebuild historic homes and build new homes and businesses in the Historic East side district. The ARA in keeping with its mission has produced SoulFest, an annual concert, built the Urdy Plaza a mural and street clock tower on East 11th street. Establish a mobile food court featuring island cuisine. ARA has been a supporter in in Texas Relays B.L Joyce parade. The ARA has helped and produced several events for the urban community and has the fiscal sponsor of several organizations and events.

Organizational History

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16 CI 11 SP, Ground Floor Theatre/Christine Hoang

RECEIVED
SEP 08 2015

BY: _____

Section 1: Summary Information

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Applicant Name Ground Floor Theatre	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name <i>CHRISTINE HOANG</i> People of Color Christmas: The White Elephant in the Room
Project/Activity Title People of Color Christmas: The White Elephant in the Room	Start Date 12/14/2015	End Date 12/20/2015

Type of Sponsored Project – Select one only

- ☐ Registered as a State of Texas Non-Profit Organization
☒ Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input type="checkbox"/> Film/Media Arts	<input type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input checked="" type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting \$3000.00 in Community Initiatives program funding.

When: December 14, 2015 - December 20, 2015

Where: : Ground Floor Theater, 979 Springdale Road, Austin, Texas 78702

One sentence description of project :

People of Color Christmas: The White Elephant in the Room -- a new, original, contemporary play by local Austinite/Vietnamese-American playwright Christine Hoang -- explores issues of family, race, class, gender, love, and relationships during Regina's annual White Elephant Christmas house party where Regina's quirky crew of loveable and diverse (Latino, Black, Asian-American) friends...and her secret crush from work...gather over gossip and cinnamon/nutmeg-spiced mulled wine to discover what heartfelt secrets their friends will reveal and what outrageous regifts they will steal.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review <u>9/21/2015</u>	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ _____	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number - <u>16 CI 11 SP</u>	<input checked="" type="checkbox"/> 990 <input type="checkbox"/> State Exempt	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant		
Applicant's Legal Name Ground Floor Theatre	Federal Tax I.D. 20-0887495	Other Common Name previously Play Theatre Group

Official Mailing Address 979 Springdale Avenue		City Austin	State Texas	Zip 78702
Physical Mailing Address 979 Springdale Avenue		City Austin	State Texas	Zip 78702
Telephone 512-926-2203	District Number 3	Website (URL) groundfloortheatre.org		
Applicant Contact/Project Director <i>(Not the same as Board Chair)</i> Lisa Scheps & Patii Neff Tiven		Title Co-Directors of Ground Floor Theatre		
Address 979 Springdale Avenue		City Austin	State Texas	Zip 78702
Telephone 512-809-0050		Email Lisa@GroundFloorTheatre.org		
Board Chair <i>(Not the same as Applicant Contact/Project Director)</i> Robert Brown		Title President		
Address 3208 Greenlee Dr.		City Austin	State Texas	Zip 78703
Telephone 512-751-3411		Email rrkbb@gmail.com		
Sponsored Contact/Project Director Christine Hoang		Title Producing Artistic Director		
Address 7205 Lookout Bluff Terrace		City Austin	State Texas	Zip 78735
Telephone 323-547-0831	District Number 8	Email christinemaryhoang@gmail.com		
See Page 16 for Race Codes				
Applicant Race Code W		Sponsored Race Code W		Project Race Code M: A, B, H
Section 3: Operating Budget History – (Arts organization or sponsored project)				
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)
Revenue	n/a	n/a	\$11,300	\$8,900
Expenses	n/a	n/a	\$5,000	\$7,000
				FY 15–16 Proposed (CASH only)
				\$8,000
Section 4: COA Funding History - (Arts organization or sponsored project information)				
	2011-2012		2012-2013	
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
			2013-2014	
			<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No				
If yes,	Year:	Name:		
Section 5: Proposed Budget				
The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24). Round all budget figures to the nearest whole dollar.				

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$4,500.00		\$4,500.00
2. Total Other Earned Income	\$0.00		\$0.00
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$4,500.00		\$4,500.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$0.00		\$0.00
5. Total Public Support (Government Grants)	\$0.00		\$0.00
6. Total Other Unearned Income	\$0.00		\$0.00
7. Applicant Cash	\$500.00		\$500.00
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$500.00		\$500.00
9. COA Request Amount	\$3,000.00		\$3,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$8,000.00		\$8,000.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$0.00	\$0.00
12. TOTAL INCOME (Add Lines 10 and 11)	\$8,000.00		\$8,000.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$0.00		\$0.00
14. Artistic Employee Costs	\$0.00		\$0.00
15. Administrative Non-Employee Costs	\$0.00	\$0.00	\$0.00
16. Artistic Non-Employee Costs	\$3,600.00	\$0.00	\$3,600.00
17. Travel	\$0.00	\$0.00	\$0.00
18. Space Rental	\$1,500.00	\$0.00	\$1,500.00
19. Equipment Rental	\$0.00	\$0.00	\$0.00
20. Supplies and Materials	\$1,200.00	\$0.00	\$1,200.00
21. Marketing and Promotion	\$1,000.00	\$0.00	\$1,000.00
22. Production/Exhibit Costs	\$550.00	\$0.00	\$550.00
23. Other	\$150.00	\$0.00	\$150.00
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$8,000.00	\$0.00	\$8,000.00

Attachment #2 – Budget ItemizationGround Floor Theatre (Sponsor organization for *People of Color Christmas: The White Elephant in the Room*)

PROJECTED INCOME		CASH	IN-KIND	TOTAL
Earned Income				
Line 1.	Admissions – 6 performances			
	Ticket sales: 300 x \$15	\$4500		
Line 2.	Total Other Earned Income	\$0		
Line 3.	Total Earned Income			\$4500
Unearned Income				
Line 4.	Private Support (Individual)	\$0		
Line 5.	Public Support (Govt Grants)	\$0		
Line 6.	Other Unearned Income	\$0		
Line 7.	Applicant/Individual Artist Cash	\$500		
Line 8.	Total Unearned Income			\$500
Line 9.	COA request	\$3000		\$3000
Line 10.	TOTAL CASH INCOME	\$7500		
Line 11	Total In-Kind Expenses		\$0	
Line 12.	TOTAL INCOME			\$8000
PROJECTED EXPENSES		CASH	IN-KIND	TOTAL
Expenses				
Line 13.	Administrative Employees	\$0		\$0
Line 14.	Artistic Employee Costs	\$0		\$0
Line 15.	Administrative Non-Employee Costs	\$0		\$0
Line 16.	Artistic Non-Employee Costs			
	Playwright	\$600		
	Director	\$450		
	Producer	\$450		
	3 Lead Actors x \$175	\$525		
	3 Supporting Actors x \$125	\$375		
	2 Dramaturges x \$50	\$100		
	Set Designer (in-kind)	\$150		
	Lighting Designer	\$150		
	Stage Manager	\$100		
	Stage Technician	\$50		
	Filmmaker	\$500		
	Photographer	\$150		
				\$3600

Attachment #2 – Budget ItemizationGround Floor Theatre (Sponsor organization for *People of Color Christmas: The White Elephant in the Room*)

PROJECTED EXPENSES		CASH	IN-KIND	TOTAL
Line 17.	Travel	\$0		\$0
Line 18.	Space Rental Ground Floor Theatre 1 week rental	\$1500		\$1500
Line 19.	Equipment Rental	\$0		\$0
Line 20.	Supplies and Materials Props, set	\$1200		\$1200
Line 21.	Marketing and Promotion Posters - 80 x \$10 Postering service	\$800 \$200		\$1000
Line 22.	Production Costs Furniture Rental	\$550		\$550
Line 23.	Other Green Room expenses	\$150		\$150
Line 24.	TOTAL EXPENSES			\$8000

Section 6: Internet Accessible Documentation

Internet Link:

www.facebook.com/pocXmas

Section 7: Application Checklist

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Application Form

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201 E. 2nd Street
Austin, TX 78701

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2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

☐ This application was approved by the applicant's board on _____
☒ This application is scheduled to be approved by the applicant's board on 9/24/15

Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.

Applicant Authorized Official

Lisa Schepers
name (typed) title
Lisa Schepers 9.8.15
signature date

Co-Director of
Ground Floor Theatre

Sponsored Organization/Group/Individual (if applicable)

Christine Hoang Producing Artistic Director
name (typed) title
CH Hoang 9.8.15
signature date

City of Austin

name (typed) title

signature date

Attachment #1 - Narrative

Ground Floor Theatre (Sponsor organization for *People of Color Christmas: The White Elephant in the Room*)

Project

1. **What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).**

✓ *People of Color Christmas: The White Elephant in the Room* is a new, contemporary, theatrical play that will make its world debut this December 2015. It will run for at least 6 shows on December 16, 17, 18, 19, 20, 2015 at 8pm, and December 19 or 20, 2015 at 3pm at Ground Floor Theatre at 979 Springdale Avenue in East Austin. We have a sizeable cast and crew consisting of six actors, director, playwright, producer, two dramaturges, lighting designer, set designer, stage manager, sound & light technician(s), filmmaker, and photographer.

2. **How does the project contribute to and fill a need in Austin's artistic and cultural community?**

✓ There is an artistic and cultural need in Austin for a different kind of Holiday play that reflects the diversity of this city, and tells underrepresented stories created and performed by a multi-racial cast of Latino, Black, Asian-American members of the Austin community. *People of Color Christmas* is such a "homegrown" story that explores issues of family, race, class, gender, love, and relationships. In addition, this play strings a unique set of colored lights on the tree of "traditional" Holiday shows as it is not a mainstream classic Christmas play like Charles Dickens' *A Christmas Carol* set in England. Our show is a contemporary, original play that tells a unique Austin Christmas story based on the true-life stories of people of color in our Austin community.

Artistic/Cultural Merit

3. **How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

✓ *People of Color Christmas* contributes to Austin's unique artistic and cultural landscape because it is based on the unique and diverse life stories of our multi-racial cast who all live and work in Austin. Although our work originates in the cast's life experiences, the playwright does take creative license with the autobiographical source material to focus, not on being factual, but on being truthful.

During work shopping sessions, the playwright and the actors of *People of Color Christmas* explored the following questions: "What does living in Austin mean to you? What stories do you want to tell that you have not yet heard or seen told on stage? What did Christmas mean to you as a kid, and what does it mean to you now as an adult?"

The outcome of this internal exploration is a play that explores issues of family, race, class, gender, love, and relationships from very different and specific lenses. For instance, the play will tell stories from the different perspectives like the perspective of a black woman bringing her first black boyfriend home to meet her family for the Holidays; a Latina woman who experiences rejection in her community because she does not speak fluent Spanish; a Latino man adopted by white parents who stopped looking forward to Christmas after his beloved adopted father died; a

Attachment #1 - Narrative

Ground Floor Theatre (Sponsor organization for *People of Color Christmas: The White Elephant in the Room*)

1st generation Vietnamese-American woman's who painfully recalls being "outed" as being a poor kid when she was made to write and read out loud an essay on "What I Got For Christmas." There will also be comedic elements to bring levity, joy, and balance to this Holiday show, such as a cut-throat game of White Elephant gift exchange, an ensemble hip-hop dance party number, and witty repartee amongst the characters regarding the correct pronunciation of "pho"— the quintessential Vietnamese noodle soup.

The *People of Color Christmas* team aims to present quality work by developing this theatrical play in close consultation with two experienced dramaturges: Austin Community College Drama Department Chair Marcus McQuirter, and B. Iden Payen award-winning director Rudy Ramirez. Furthermore, this new play will be tested by the community during a free, public script reading this fall that will encourage public comment and feedback before the script is finalized and formal rehearsals begin.

4. To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?

We have a very diverse cast and crew made up of people of color and women:

- Christine Hoang is a first generation Vietnamese-American playwright, producing artistic director, and actor who lives and works in Austin.
- Regina Soto is a Latina actor who lives and works in Austin.
- Michelle Alexander is an African-American actor who lives and works in Austin.
- Matt Giles is a Latino actor who lives in Austin, and works in New Braunfels.
- Gene Zhou is a Chinese-American actor who lives and works in Austin.
- Marcus McQuirter is an African-American dramaturge who lives and works in Austin.
- Rudy Ramirez is a Latino dramaturge who lives and works in Austin.
- Christopher Kim is a Korean-American filmmaker who lives and works in Austin.
- Antony Ng is a Chinese-American photographer who lives and works in Austin.
- Courtney Moore is a woman set designer who lives and works in Austin.
- Amy Lewis is a woman lighting designer who lives and works in Austin.
- Stacey Hoyt is a woman stage manager who lives and works in Austin.
- Rebecca Harris is a woman stage technician who lives and studies in Austin.

We will proactively market our show to historically underserved communities in Austin by asking community centers dedicated to diverse community programming to help publicize our show including the George Washington Carver museum, Emma S. Barrientos Mexican American Cultural Center, and the Asian American Resource Center.

We will also proactively market our show to historically underserved communities in Austin by asking black churches, black barbershops, black beauty salons, Latino markets, Latino restaurants, Asian-American grocery stores, Asian-American nail salons, Asian-American hair salons, and Asian-American restaurants if we can post show posters in their establishments. We

Attachment #1 - Narrative

Ground Floor Theatre (Sponsor organization for *People of Color Christmas: The White Elephant in the Room*)

will also try to publicize our show to the ethnic studies and theatre departments at the University of Texas, Austin Community College, St. Edwards University, Huston Tullison University, and Concordia University. In addition, we will encourage East Austin residents in the Ground Floor Theatre neighborhood to attend the show as *People of Color Christmas* may be relevant and enriching to nearby local residents.

Administrative Capability**5. How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

People of Color Christmas can demonstrate the requisite production and business skills needed to complete this project through the dedication and aggregate experience of our stellar production team. Christine Hoang (Producing Artistic Director, Playwright, Actor) has co-written and co-produced two successful runs of *L.A.W. Lewd Asian Women* with Lucky Chaos Theatre Company at Salvage Vanguard Theatre, which played to sold-out audiences in the spring and summer of 2014. *L.A.W. Lewd Asian Women* was featured on KUT at <http://kut.org/post/lewd-asian-women-take-over-salvage-vanguard-theater>. Christine Hoang is also the Founding Producing Artistic Director, writer, singer, storyteller for the Austin Asian American Bar Association's 1st and 2nd Annual Evening of Attorneys in the Arts in 2014 and 2015.

The combined experience of the cast and production team of Christine Hoang (Producing Artistic Director, Playwright, Actor), Regina Soto (Actor), Michelle Alexander (Actor), Matholomew Giles (Actor), Gene Zhou (Actor), Marcus McQuirter (Dramaturge), Rudy Ramirez (Dramaturge), Amy Lewis (Lighting Designer), Courtney Moore (Set Designer), Stacy Hoyt (Stage Manager and Light and Sound Technician) have successfully performed, directed, designed, and stage managed productions at Zach Theatre, Rollins Theatre at the Long Center, Stateside Theatre at the Paramount, The Vortex Theatre, Hyde Park Theatre, Salvage Vanguard Theatre, Ground Floor Theatre, Dougherty Arts Center, Boyd Vance Theatre, City Theatre, The Off Center, Center Stage, Hide Out Theatre, The Institution Theatre, ColdTowne Theatre, The Highball, and Max's Wine Dive.

Lastly, our filmmaker Christopher Kim has filmed and edited works for KLRU's Arts in Context and the Austin Asian American Film Festival.

6. How will the project be evaluated to measure project effectiveness? Describe methods.

People of Color Christmas will host at least one free talkback after the show to gauge the audience responses to the play. We will also encourage audience members to post their thoughts on our facebook page at facebook.com/pocXmas.

7. How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods.

Attachment #1 - Narrative

Ground Floor Theatre (Sponsor organization for *People of Color Christmas: The White Elephant in the Room*)

✓ We will have audience comment cards included in all of the show programs, and will ask audience members to complete and return them at the end of the show. The comment cards will ask the following questions of the audience.

We are here to serve the community. To assess the audience we directly serve, please tell us:

- What is your name, email, and address, age, ethnic heritage, and profession?
- How often do you visit Ground Floor Theatre?
- Are you visiting Austin? If so, are you staying at a hotel during your visit to the theatre?
- How did you hear about the show? TV/Radio, internet, other?

We will also invite audience members to post their thoughts, comments, and messages of support on our facebook page at facebook.com/pocXmas.

8. If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?

✓ Yes. Ground Floor Theatre can manage online ticket sales and in person box office sales for the show.

Economic, Cultural, and Social Impact

9. Does the proposed programming/project meet any identified community social or cultural needs?

✓ Yes. There is a real cultural need for stories from an alternative perspective, outside the mainstream Caucasian milieu. *People of Color Christmas* will bring several stories from diverse viewpoints to the stage. As previously discussed in responses #3 and #4, *People of Color Christmas* meets community, social, and cultural needs by having our diverse Black, Latino, and Asian-Americans (Vietnamese-American, Chinese-Americans, Korean-American) cast and crew members create a play that explores many social and cultural issues relevant to our community including, exploring the questions "What does living in Austin mean to you? What stories do you want to tell that you have not yet heard or seen told on stage? What did Christmas mean to you as a kid, and now as an adult?"

10. How do you plan to market your project to a broad constituency (including residents, visitors and tourists)? What is your marketing plan?

✓ We will proactively market our show to historically underserved communities in Austin by asking community centers dedicated to diverse community programming to help publicize our show including the George Washington Carver museum, Emma S. Barrientos Mexican American Cultural Center, and the Asian American Resource Center. In addition, we will proactively reach out to black, Latino, and Asian-American establishments, and ask if we can post our show posters in their establishments. We will also try to publicize our show to the ethnic studies and theatre departments at the University of Texas, Austin Community College, St. Edwards University, Huston Tullison University, and Concordia University.

Attachment #1 - Narrative

Ground Floor Theatre (Sponsor organization for *People of Color Christmas: The White Elephant in the Room*)

Moreover, this show will be marketed to members of Austin's legal community including the Austin Asian American Bar Association, Austin Black Lawyers Association, Hispanic Bar Association of Austin, Austin LGBT Bar Association, South Asian Bar Association of Austin, Native American Interest Section of the State Bar of Texas, Travis County Women Lawyers Association, Mother Attorneys Mentoring Association, Austin Bar Association, Austin Young Lawyers Association.

We will heavily engage social media, radio, and newspaper marketing. We have already created a facebook page at facebook.com/pocXmas. We plan to use the hashtag "pocXmas" in all of our social media posts. We will also link our website to www.NowPlayingAustin.com. Furthermore, we will also plan to do a radio interview at KOOP 91.7FM with Lisa Scheps and Nicole Shiro on their show Off Stage and On the Air. We will also try to do a radio interview with Mike Lee with KUT/NPR's Arts Eclectic. Lastly, we also will reach out to Austin Chronicle and other newspaper outlets about our show.

11. How is the proposed programming/project accessible to audiences with disabilities?

✓ Ground Floor Theatre is ADA compliant and accessible to audience members with disabilities.

12. How is the proposed programming/project accessible to economically disadvantaged audiences?

We plan to have a ticket giveaway on facebook and give away free tickets to community members who post the most compelling Holiday memory on our facebook page: facebook.com/pocXmas. In addition, we will offer at least one free community talkback after the show. And after the final edit of the filmed show is completed, we will offer at least one free community viewing of the filmed show at the Asian American Resource Center.

13. Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

Yes, we will attempt to partner and work with the convention and/or hotel/motel industries to attract audiences by doing our best to accomplish the following things:

- Linking our website to www.NowPlayingAustin.com
- Posting all non-city-funded events and projects to Now Playing Austin such as our free talkbacks and our free viewing of the filmed show
- Noting nearby lodging facilities through website related to the play.
- Partnering with an area hotel for a block of rooms for out of town audience members and promote the negotiated lodging rate in marketing materials.
- Drop program/project collateral materials to Austin Convention and Visitors Bureau and/or to travel centers.
- Plan for an effective social media outreach strategy for tourism-related audience development.

As the individual artist being sponsored by Ground Floor Theatre, my organizational history and activities include a range of works that reflect who I am: an Asian-American woman, mom, wife, and attorney working and living in Austin. With Lucky Chaos Theatre Company, I co-produced, co-wrote, cast, and performed in both the first and second runs of *L.A.W. Lewd Asian Women: An original contemporary Austin play inspired by the 1875 court case Chy Lung v. Freeman*. The cast in *L.A.W. Lewd Asian Women* consisted of one experienced actor, and three real-life Asian-American attorneys living and working in Austin. The play begins with plaintiff Chy Lung in the 19th century Supreme Court case *Chy Lung v. Freeman*. Chy Lung travelled from China to San Francisco on a steamer ship, but was denied entry into America because she was declared on sight to be “lewd and debauched” because she travelled without a husband or children and wore flowery garments. The play then springboards into contemporary 21st century stories of local Asian-American attorneys who still deal with issues of assimilation and acceptance. My character in *L.A.W. Lewd Asian Women* was a working attorney mom who, through conversations with her young daughter, explores “Tiger Mom” ideals, Asian-American body image, plastic surgery, and respectability politics.

I am also the Producing Artistic Director of *Attorneys in the Arts*, the Austin Asian American Bar Association annual signature event. The mission of *Attorneys in the Arts* has been to build community through the arts. And every year, we have accomplished that mission. AAABA’s *Attorneys in the Arts* has been the most well attended event in AAABA’s 10-year history, and has helped raise the profile of our organization in the Austin legal community. Every show has featured a very diverse lineup of attorney artists and has garnered support not only from the Austin Asian American Bar Association, but from the Austin Black Lawyers Association, Hispanic Bar Association of Austin, South Asian Bar Association of Austin, Austin LGBT Bar Association, Native American Law Section of the State Bar of Texas, Mother Attorneys Mentoring Association (MAMAs), Travis County Women Lawyers Association, Austin Bar Association, and the Austin Young Lawyers Association.

My work in both *L.A.W. Lewd Asian Women* and *Attorneys in the Arts*, was purely volunteer, and I gave my time as I believed in the mission of both productions. As the co-producer and Producing Artistic Director of these works, however, I did handle, manage, and fundraise thousands of dollars of revenue.

With *People of Color Christmas*, I want to continue creating works that explore my viewpoint as an Asian-American living in Austin, but I want to take a bolder step and create a work beyond my identity as an “Asian-American attorney” and create a work as an Asian-American artist who has something to say about Austin, race, gender, class, love, and relationships with a multi-racial cast of Austin artists.

I could not have hoped for a better sponsor organization than Ground Floor Theatre whose mission is to foster an environment for creative thinkers and artists to produce new works by and for under-represented communities lifting voices that need to be heard to people who need to hear them. Ground Floor Theatre provides a performance space for companies that share our vision and serves as a creative home for the Austin Performance Community for collaboration and artistic development.

16 CI 12 SP, Big Medium/Colin McIntyre

City of Austin
Economic Development Department
Cultural Arts Division

RECEIVED
SEP 08 2015

BY: *J*

FY 2013 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Colin McIntyre	Sponsored Project	Sponsored Project Name Last Depot before Desolation
Project/Activity Title Last Depot before Desolation	Start Date 11/13/15	End Date 12/12/15

Big Medium

Type of Sponsored Project – Select one only

Individual/Unincorporated Organization/Group

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Project Summary: Please describe the project for which you are requesting funds in the space provided.

Applicant(s) is/are requesting \$ 3,000 in Community Initiatives program funding.

When: November 13 - December 12, 2015

Where: 979 Springdale Austin, TX 78702

One sentence description of project : Last Depot before Desolation is a one-month exhibition of the assemblage art installation and sound environment of local sculptor Colin McIntyre.

For CAD staff use only	App Forms	State Exempt	ADA Required?	
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Board List	<input checked="" type="checkbox"/> Y	N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> 990	<input checked="" type="checkbox"/> Y	N
			General Liability	

need ADA Insurance forms

Control Number - _____	Org History Tax Exempt	Documentation	Auto	Liquor
---------------------------	---------------------------	---------------	------	--------

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Colin McIntyre	Federal Tax I.D. <i>BigMedium</i>	Other Common Name		
Official Mailing Address 810 East 13 th St.		City Austin	State TX	Zip 78702
Physical Mailing Address		City	State	Zip
Telephone 5124799941	Fax	Website (URL) sculptureforge.com		

Applicant Contact/Project Director Moya Khabele		Title Project Manager		
Address 2005 Peach Tree St.		City Austin	State TX	Zip 78704
Telephone 5129478772	Fax	Email mkhabele@mac.com		

Sponsored Contact/Project Director Tiffany Coghill		Title Director of Operations		
Address 916 Springdale, Bldg 2, #101		City Austin	State TX	Zip 78702
Telephone 5129396665	Website (URL) bigmedium.org	Email coghill@bigmedium.org		

Board Chair Jana Swec		Title President		
Address 916 Springdale, Bldg 2, #101		City Austin	State TX	Zip 78702
Telephone 5129396665	Fax	Email littleredswec@gmail.com		

Project

Applicant Race Code W	Sponsored Race Code W	Project Race Code W	City District Number 9
Total Number of Artists Participating 2		Total Amount Paid to Artists \$0	
Total Number of Austin/ETJ Artists Participating 0		Total Amount Paid to Austin/ETJ Artists \$0	
Total Number of Individuals Benefitin 2,000		Total Number of Youth Benefiting100	

Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	60,000	50,000	60,000	60,000/100,000	150,000
Expenses	60,000	50,000	60,000	60,000/80,000	100,000

Section 4: COA Funding History - (Arts organization or sponsored project)			
	2011-2012	2012-2013	2013-2014
COA Funding	No	No	No

Was this project funded previously under a different organization name or sponsor? No

If yes,	Year:	Name:
---------	--------------	--------------

Section 5: Proposed Budget			
The budget must balance. Total income (line 12) must equal total expenses (line 24). Round all budget figures to the nearest whole dollar.			
PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions			
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$0.00		
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$500.00		
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash	\$1,000.00		
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$1,500.00		
9. COA Request Amount	\$3,000.00		

10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$4,500.00		
11. Total In-Kind Support (must equal In-Kind line 24)	\$6,500.00		
12. TOTAL INCOME (Add Lines 10 and 11)	\$11,000.00		
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs		\$500.00	\$500.00
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs			
16. Artistic Non-Employee Costs	\$2,000.00	\$1,000.00	\$3,000.00
17. Travel			
18. Space Rental		\$5,000.00	\$5,000.00
19. Equipment Rental			
20. Supplies and Materials	\$1000.00		\$700.00
21. Marketing and Promotion	\$200.00		
22. Production/Exhibit Costs	\$500.00		
23. Other	\$800.00		\$800.00
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$4,500.00	\$6,500.00	\$11,000.00

Section 6: Internet Accessible Documentation

Internet Link: n/a

Section 6: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

Application Form

x Section 1 Summary Information

			Colin McIntyre		
			"Last Depot before Desolation"		
			Attachment #2 - Budget Itemization		
Project Income	Cash	In-Kind	Total		
Earned Income					
1. Total admissions					
2. Total other income					
Art sales					
3. Total Earned Income					
Unearned Income					
4. Total private support	500				
5. Total public support					
6. Total other unearned income					
7. Applicant cash	\$ 1,000	c			
8. Total Unearned Income	\$ 1,500				
9. COA requested amount	\$ 3,000	p			
10. Total Cash Income	\$ 4,500				
11. Total in-kind support		\$ 6,500			
12. Total Income	\$ 11,000				
Project Expenses	Cash	In-Kind	Total		
13. Administrative employee costs			\$ -00		
Grantwriting - \$20/hr. x 20 hrs.			\$ -00		
Marketing/social media - \$20/hr. x 10 hrs.		\$ 200	\$ 200		
Event manager - \$20/hr. x 10 hrs.		\$ 200	\$ 200		
Bookkeeping - \$20/hr. x 5 hrs.		\$ 100	\$ 100		
14. Artistic employee costs			\$ -00		
Fabrication/installation - \$20/hr. x 150 hrs	2000	\$ 1,000	\$ 3,000		
15. Administrative non-employee costs					
16. Artistic non-employee costs			\$ -00		
17. Travel			\$ -00		
18. Space rental		\$ 5,000	\$ 5,000		
19. Equipment rental			\$ -00		
20. Supplies and materials	1000		\$ 1,000		
21. Marketing and promotion			\$ -00		
Posters			\$ -00		
100 x \$1	\$ 100		\$ 100		
Event Poster	100		\$ 100		
22. Production/ exhibition costs			\$ -00		
Supplies for installation including framing, labeling, programs, etc.	\$ 500		\$ 500		
23. Other			\$ -00		
Liability event insurance	\$ 500		\$ 500		
Fiscal sponsorship 10%	\$ 300		\$ 300		
Total Expenses	\$ 4,500	\$ 6,500	\$ 11,000		

- X Section 2 Applicant Information
- X Section 3 Organizational Budget History
- X Section 4 COA Funding History
- X Section 5 Proposed Budget Information
- X Section 6 Application Checklist
- X Section 7 Assurances (signed by Authorized Official)

Attachments:

Please indicate which attachments are enclosed with the application by checking the corresponding box. Each page of attachments must be labeled with the attachment number and name of the organization.

Required Attachments

- X Attachment 1 Narrative (Evaluation Criteria)
- X Attachment 2 Budget Itemization
- X Attachment 3 Organizational History
- X Attachment 4 Proof of Tax Exempt Status
- X Attachment 5 Proof of State of Texas Exempt Status
- X Attachment 6 Board List
- X Attachment 7 IRS 990 (first page only)
- X Attachment 8 DOCUMENTATION

PACKAGING - Submit one envelope with the application and all required attachments.

Mailing and Delivery Instructions

Applications whether hand delivered or mailed are due in our office on the first Monday of each month and that first Monday must be at least sixty days prior to the project start date.

Hand delivered applications must be in the CAD office by 4:00 P.M., the day of the deadline.

The Cultural Arts Division is not responsible for loss or damage of application materials. The City of Austin Cultural Arts Division reserves the right to retain a copy of application materials for archival purposes and its permanent record. All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent or delivered to the following address:

City of Austin Cultural Arts Division
201 E. 2nd Street
Austin, TX 78701

Section 7: Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit entity as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

This application was approved by the applicant's board on 2/19/15

This application is scheduled to be approved by the applicant's board on

Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.

**Applicant Authorized
Official**

**Sponsored
Organization/Group/
Individual (if applicable)**

City of Austin

Moya Khabele

name (typed)
title



signature
date 09.08.15

Colin McIntyre

name (typed)
title



signature
date 09.08.15

Megan Crigger, Cultural Arts
Program Mgr. name (typed)
title

signature
date

"Last Depot before Desolation"

A sound environment and assemblage art installation by Austin artist Colin McIntyre
November 13th - December 12th, 2015

1. We are seeking funding to host a one-month exhibition of the assemblage art installation and sound environment of local sculptor Colin McIntyre. The works will be displayed in a unique unoccupied train station built in the early 1900's. The historic train station is currently located at the up and coming industrial warehouse conversion at 979 Springdale. The show opens with an opening reception on Friday, November 13th from 8 to 11pm. Subsequently the exhibition will coincide with gallery hours that take place during the EAST Austin Studio Tours, November 14th and 15th and November 21st and 22nd from 11am to 5pm. Additional gallery hours will take place on Saturday November 28th and December 5th from 2 to 6pm, and the show will close with a closing reception on December 12th from 6 to 9pm. The show will feature the current work of McIntyre, which consists of a large installation of assemblage sculpture primarily built of parts from an old wood pipe organ and turn of the century printing machinery. The organ consist of seven octaves of pipes received from closed down church in Detroit, Michigan. It was built in the 1930's by one of the leading manufacturers of the time. The range of pipes offers a broad voice for McIntyre's soundscape that will be generated entirely from the organ. The printing machinery parts originated from equipment found in an Austin scrap yard. The machinery had been used for book binding processes. The salvaged machine parts will be integrated with the wind generation system that breaths in to the organ pipes to produce the sound. This draws a broad connection between two cultural processes that have transformed immensely in the last twenty years: the production of the written word and the generation of music. The sculptural and sonic environments will be complimented with the work of three photographers. The first is Robb Kendrick whose work is entirely devoted to the early wet plate photographic method. Here his work represents the beginning of the history of photography. The other two photographers, Julia Solis and Tom Kirsch capture haunting images of abandoned architectural spaces left behind by people to slowly be reclaimed by nature. These images focus on scenes from Detroit, the original home of the organ pipes. The ongoing sonic atmosphere from the organ will create a unifying fabric of all of the visual elements with the space. The visitors may come to recognize in the delicate vibration of the air that they share the same breath that drives the organ in its magnificent sound. As visitors step enter the space, they will experience stepping through a portal in to a sort of suspension of time. The idea is not theatrical or nostalgic in nature, but more a gesture of reverence and recognition of the grace of these cultural remnants.
2. This art show directly benefits Austin's artistic and cultural community by providing a unique show of sound and sculpture in an integrated installation work. Combining sculpture with active sound, McIntyre will be able to transform the entire space in to an art environment for a completely unique experience. This incredible historic building has been flawlessly maintained. Kept within the fenced warehouse compound, it has rarely been seen by Austin citizens. This exhibition will be a one of a kind opportunity for Austinites to appreciate this building along with the creative programming. This space is

being donated to the artist for a temporary use because of a personal connection with the property owner. This generous donation, coupled with the artist's ingenuity and commitment to produce the event, is a unique combination to share the space and the art with the greater community.

- ✓ 3. Colin McIntyre's work is the type of quality sculptural work that makes Austin the kind of cultural and creative city that it is. He creates work that engages people's sense of mystery and wonder about the natural environment. He has been a practicing metal sculptor for 20 years, beginning in 1994 with an apprenticeship to Dr. Joe Smith of Caldwell, TX. Since 2001, he has been a full-time self-employed metal artist. He has made his life and livelihood centered around metal forging and fabrication, focused on the skill sets that empower him to create unique and monumental artworks.

He has been awarded three public art projects: Arboreal Passage and Emergence. Arboreal Passage was a public art grant of \$35,000 from Austin AIPP. Emergence was a seed grant as a joint venture of Austin AIPP and Texas Biennial for \$8,000. Emergence was recently awarded a 2-year placement for \$4,000 in the Lubbock public art collection. He has also completed several private art commissions in the \$20,000-\$300,000 range.

One of the major foci of his work is repoussage, a traditional French forging form for creating three dimensional relief from contour cut pieces of flat sheet metal. This type of forging can be seen most prominently in his pieces Flora: A Progression and Arboreal Passage. He has also been developing a unique process of tube deformation on the hydraulic press that can be seen in his two series, the Hexobelisks and the Sentinels.

- ✓ 4. This art show will be free and open to the public for an entire month. We plan to advertise in the local major news outlets and flyer major commercial zones in downtown, West Austin, and East Austin. We hope that because the show is free and easily accessible in a well-known commercial area, that people of all economic levels will participate.
- ✓ 5. Colin McIntyre has participated in over 20 local, national and international art shows in the last decade. He has produced solo and group showings for several years running for the East and West Austin Studio Tour and Maker Faire. He has been featured in the People's Gallery of Austin, the Museum of Vordingborg in Denmark, and the Houston Center for Contemporary Craft. His work has also been featured in three professional galleries in the U.S. McIntyre's last solo exhibition, *Shrine of Inevitable Forces*, took place in May of 2015, supported by the Cultural Arts Division and matched funding from the ABE Foundation. The event attracted over 2,000 visitors and was featured in four major news publications, and was a select event of the West Austin Studio Tour.

He is partnering with Big Medium, Moya Khabele and Peter Barlin on the production of this one-month event. Big Medium is an Austin-based non-profit organization dedicated to supporting visual arts and artists in Texas. They produce the East Austin Studio Tour, the Texas Biennial, and now the West Austin Studio Tour. They also exhibit innovative gallery programming throughout the year in the Big Medium Gallery, provide affordable

studio space to artists, and partner with various other arts organizations in Texas to help foster the arts throughout Texas. Big Medium was also the fiscal sponsor for the May exhibition *Shrine of Inevitable Forces*.

Moya Khabele is a professional fundraiser, education administrator, and event producer. She founded and managed a local nonprofit school for over a decade with a \$6 million budget. She also managed on a volunteer basis, a local dance company, and has produced educational, arts and performance events with average attendance of 100 to 400 people. In her fundraising career, she has written and been awarded over \$1 million in grant, foundation, and major donor funding, and understands how to ensure that events and projects are effectively managed and evaluated with measurable objectives that can be easily reported to funding entities.

Peter Barlin is a local commercial real estate investor and developer. He specializes in purchasing old, sometimes abandoned, industrial and commercial spaces and repurposing them to host local businesses. Many of his real estate projects host arts, nonprofit, service, and performance organizations and he believes in supporting emerging artists and artist groups. He is a fan and supporter of McIntyre's work and has agreed to donate the space to make the art show possible.

6. The project will be measured by the following metrics:
 - a. Number of people attending the show during the one month period – 2,000
 - b. Number of youth attending – 100
 - c. Successful adherence to the budget submitted in this grant
 - d. Number of articles written in local media outlets and national art media outlets (which helps to promote the artist's work and helps to promote Austin as an artistic city) – 6
7. We plan to collect sign in cards from each participant as they enter the show, which requests their name, address, and email. This will allow us to quantify the number of local and tourist participants.
8. Yes.
9. Yes, the proposed project meets the community's need to have free and accessible sculptural work available to locals and visitors.
10. We will be sending out over 20 press releases to local and national media outlets in hopes of having articles written on the show and the artist. We will be doing a facebook, twitter, instagram, and website campaign to promote the show, as well as over 100 event posters posted in local restaurants, bars, coffee shops, and community centers.
11. The proposed project is accessible to audiences with disabilities. The facility will be accessible with a wheelchair ramp and the gallery area of approximately 2,500 feet will be easy to traverse around the large sculptures on display.

- ✓ 12. The project is accessible to economically disadvantaged audiences in that it is free and open to the public. The gallery is on the main bus route and is located in a blossoming arts district in East Austin. We will be advertising the exhibition to local schools to help make the works accessible to youth.
- ✓ 13. We plan to market directly to the surrounding hotels and host a special reception for those hotel employees, ensuring that the concierges, hotel managers, and desk staff know about the show and feel inspired to tell guests about it.

Colin McIntyre History

Colin McIntyre produces large-scale installations of permanent metal sculpture. He has been a practicing metal sculptor for 20 years, beginning in 1994 with an apprenticeship to Dr. Joe Smith of Caldwell, TX. Since 2001, he has been a full-time self-employed metal artist. He has made a life and livelihood centered around metal forging and fabrication, focused on the skill sets that empower him to create unique and monumental artworks.

He has been awarded two public art projects: Arboreal Passage and Emergence. Arboreal Passage was a public art grant of \$35,000 from Austin AIPP. Emergence was a seed grant as a joint venture of Austin AIPP and Texas Biennial for \$8,000. He has also completed several private art commissions in the \$20,000-\$100,000 range.

One of the major foci of his work is repoussage, a traditional French forging form for creating three dimensional relief from contour cut pieces of flat sheet metal. This type of forging can be seen most prominently in his pieces Flora: A Progression and Arboreal Passage. He has also been developing a unique process of tube deformation on the hydraulic press that can be seen in his two series, the Hexobelisks and the Sentinels.

Big Medium History

Big Medium—originally Bolm Studios—was founded by east Austin artists Shea Little, Jana Swec and Joseph Phillips in 2002. The group was a part of an emerging community of artists and creative types living and/or working on the east side seeking to sustain themselves through their art. Bolm Studios sought to raise visibility for the visual arts and artists in east Austin. The East Austin Studio Tour was incarnated to introduce the artists to the public and welcome the public to the east Austin studios and creative spaces. So one weekend in fall 2003, 28 studios opened their doors, and the public met them with open arms. It became a tradition and then it became an institution. In fall 2013, 426 artists showcased their work and studio spaces to over 15,000 visitors in two subsequent weekends in celebration of Austin arts and culture.

Incorporated in 2007, Big Medium has risen to become synonymous with cultural taste-making and programmatic excellence. Through a process of rigorous curating, Big Medium ensures that its public programming meets standards of artistic excellence. Big Medium was founded by and largely employs artists and graphic designers, so several tastes are accounted for in reviewing artist submissions to be featured in Big Medium's galleries or in its public programming. The products of Big Medium's programming, its catalogs, have become local collectors' items—well designed, durable and aesthetically

pleasing, the catalogs serve as coffee table books in many homes of the Austin art patron.

Big Medium's **mission is to promote the contemporary arts in Texas** through civic engagement and community enterprise. Big Medium's core programming includes the East Austin Studio Tours (EAST), the West Austin Studio Tours (WEST), the Texas Biennial (TXB) with statewide programming in Austin, Dallas, Houston, San Antonio and Marfa. Also included in its yearly programming are the Big Medium galleries at Bolm and Canopy, as well as the studios at Bolm and Canopy.

16 CI 13, Women's Community Center of Central Texas

SEP 10 2015
BY:

FY 2016 Community Initiatives APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Women's Community Center of Central Texas	<input type="checkbox"/> Sponsored Project	Sponsored Project Name
Project/Activity Title Alt Girl Cinema	Start Date Nov. 14, 2015	End Date Sept. 10, 2016

Type of Sponsored Project – Select one only

<input checked="" type="checkbox"/> Registered as a State of Texas Non-Profit Organization
<input type="checkbox"/> Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input checked="" type="checkbox"/> Film/Media Arts	<input type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting ~~\$5996~~ ^{\$5956} in Community Initiatives program funding.

When: Every second Saturday of the month at 7pm.

Where: Women's Community Center of Central Texas

One sentence description of project: Alt Girl Cinema is a series of monthly film screenings at the Women's Community Center of Central Texas featuring historically underrepresented themes about women, their stories, and the challenges they face.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input checked="" type="checkbox"/> General Liability
	<input checked="" type="checkbox"/> 990	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto
	<input checked="" type="checkbox"/> State Exempt		

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Women's Community Center of Central Texas		Federal Tax I.D. 46-1963856		Other Common Name	
Official Mailing Address 1704 San Antonio St.				City Austin	State TX
Physical Mailing Address 1704 San Antonio St.				City Austin	State TX
Telephone 512-284-9221		District Number 9		Website (URL) womenctx.org	
Applicant Contact/Project Director (Not the same as Board Chair) Andrea Zarate				Title Media Coordinator	
Address 7003 Bennett Ave. Unit B				City Austin	State TX
Telephone 832-677-2277		Email andrea@womenctx.org			
Board Chair (Not the same as Applicant Contact/Project Director) Sabina Peerbhai				Title Board Chair	
Address 1600 Natural Bridge Lane				City Pflugerville	State TX
Telephone 469-688-3047		Email peerbhai@gmail.com			
Sponsored Contact/Project Director				Title	
Address				City	State
Telephone		District Number		Email	
See Page 16 for Race Codes					
Applicant Race Code M		Sponsored Race Code		Project Race Code M	
Section 3: Operating Budget History - (Arts organization or sponsored project)					
	FY 11-12 Actual (CASH only)	FY 12-13 Actual (CASH only)	FY 13-14 Actual (CASH only)	FY 14-15 Projected/Actual (CASH only)	FY 15-16 Proposed (CASH only)
Revenue	n/a	\$63,196	\$214,211.67	\$333,838.44	n/a
Expenses	n/a	\$60,487.92	\$190,179.64	\$282,673	n/a
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year:		Name:		
Section 5: Proposed Budget					

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).
Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$0		
2. Total Other Earned Income	\$0		
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$0		
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$300		
5. Total Public Support (Government Grants)	\$0		
6. Total Other Unearned Income	\$500		
7. Applicant Cash	\$4,056		
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$4,856		
9. COA Request Amount	\$5,956		
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$10,812		
11. Total In-Kind Support (must equal In-Kind line 24)		\$1,100	
12. TOTAL INCOME (Add Lines 10 and 11)			\$11,912
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$4,147		
14. Artistic Employee Costs	\$0		
15. Administrative Non-Employee Costs	\$0		
16. Artistic Non-Employee Costs	\$0		
17. Travel	\$0		
18. Space Rental		\$1,100	
19. Equipment Rental	\$120		
20. Supplies and Materials	\$1,100		
21. Marketing and Promotion	\$2,435		
22. Production/Exhibit Costs	\$1,000		
23. Other	\$2,010		
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)			\$11,912

Attachment #2 Budget Itemization

PROJECTED INCOME		CASH	IN-KIND	TOTAL
Earned Income				
Line 1.	Total Admissions	\$0 c		
Line 2.	Total Other Earned Income	\$0 c		
Line 3.	Total Earned Income			\$0
Unearned Income				
Line 4.	Total Private Support			
	3 businesses at \$100	\$300 p		
Line 5.	Total Public Support	\$0 p		
Line 6.	Total Other Unearned Income	\$500 p		
Line 7.	Applicant Cash	\$4056 c		
Line 8.	Total Unearned Income			\$4,856
Line 9.	COA Request	\$5956 p		\$5,956
Line 10.	Total Cash Income	\$10,812		
Line 11.	Total In-kind Support		\$1,100	
Line 12.	Total Income			\$11,912

Attachment #2 Budget Itemization

PROJECTED EXPENSES	CASH	IN-KIND	TOTAL
Line 13. Administrative Employees			
2 Project Co-Directors - \$15/hr. x 110 hrs. each	\$3,300		
1 Student Intern - \$11/hr. x 77 hrs.	\$847		
			\$4,147
Line 18. Space Rental			
WCC Conference Room - \$100 x 11 screenings		\$1,100	
			\$1,100
Line 19. Equipment Rental			
Projector screen for outdoor use - \$40 x 3 screenings	\$120		
			\$120
Line 20. Supplies and Materials			
Snacks and drinks - \$100 x 11 screenings	\$1,100		
			\$1,100
Line 21. Marketing and Promotion			
Posters - \$60 for 20 posters x 11 screenings	\$660		
Flyers - \$25 for 100 flyers x 11 screenings	\$275		
Advertisements - \$500 x 3 print ads	\$1,500		
			\$2,435
Line 22. Production/Exhibit Costs			
Film screening fees	\$1,000		
			\$1,000
Line 23. Other			
Childcare - \$60 x 11 screenings	\$660		
Event Insurance	\$1,350		
			\$2,010
Line 24. Total Cash Expenses	\$10,812		
Total In-kind Expenses		\$1,100	
Total Expenses			\$11,912

Section 6: Internet Accessible Documentation

Internet Link: N/A

Section 7: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

Application Form

- ☒ Section 1 Summary Information
- ☒ Section 2 Applicant Information
- ☒ Section 3 Organizational Budget History
- ☒ Section 4 COA Funding History
- ☒ Section 5 Proposed Budget Information
- ☒ Section 6 Internet Accessible Documentation
- ☒ Section 7 Application Checklist
- ☒ Section 8 Assurances (signed by Authorized Official)

Attachments:

Please indicate which attachments are enclosed with the application by checking the corresponding box. Each page of attachments must be labeled with the attachment number and name of the organization.

Required Attachments

- ☒ Attachment 1 Narrative (Evaluation Criteria)
- ☒ Attachment 2 Budget Itemization
- ☒ Attachment 3 Organizational History
- ☒ Attachment 4 Proof of Tax Exempt Status
- ☒ Attachment 5 Proof of State of Texas Exempt Status
- ☒ Attachment 6 Board List
- ☒ Attachment 7 IRS 990 (first page only)
- ☒ Attachment 8 DOCUMENTATION
- ☒ Attachment 9 Americans with Disabilities Act Quiz
- ☒ Attachment 10 Insurance Information Form

PACKAGING - Submit one envelope with the application and all required attachments.

Mailing and Delivery Instructions

Applications whether hand delivered or mailed are due in our office on the first Monday of each month and that first Monday must be at least sixty days prior to the project start date.

Hand delivered applications must be in the CAD office by 4:00 P.M., the day of the deadline.

The Cultural Arts Division is not responsible for loss or damage of application materials. The City of Austin Cultural Arts Division reserves the right to retain a copy of application materials for archival purposes and its permanent record. All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent or delivered to the following address:

City of Austin Cultural Arts Division
201 E. 2nd Street
Austin, TX 78701

Section 7: Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

☐ This application was approved by the applicant's board on _____

☒ This application is scheduled to be approved by the applicant's board on Sept. 28, 2015

Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.

Applicant Authorized Official

Andrea Zarate Media Coordinator
name (typed) title
Andrea Zarate 9/8/15
signature date

Sponsored Organization/Group/Individual (if applicable)

name (typed) title

signature date

City of Austin

name (typed) title

signature date

Attachment #1 Narrative

Project

1. What are the specifics of the project for which funding is sought? (list specific dates, times, activities, participants, locations, etc.)

- Alt Girl Cinema is a series of monthly film screenings hosted by the Women's Community Center of Central Texas (WCC), a community space in Austin for all women, both cisgender women that identify with their assigned gender at birth, transgender women identifying as a gender other than the one you were assigned at birth. Films highlighting women's stories will be screened every second Saturday of the month at 7 pm at the WCC. The Center will partner with various local organizations and individuals for select screenings with the filmmakers present, such as Cine Las Americas and The Austin School of Film.
- Dates and Times:
 - November 14 at 7:00 pm
 - **Joven y Alocada (Young & Wild)**- Daniela, raised in the bosom of a strict Evangelical Argentinian family and recently unmasked as a fornicator by her shocked parents, struggles to find her own path to spiritual harmony.
 - December 12 at 7:00 pm
 - **Tangerine**- After hearing that her boyfriend cheated on her while she was in jail, a working trans girl and her best friend set out to find him and teach him and his new lover a lesson. Talk back after the screening with trans community advocate.
 - January 9 at at 7:00 pm
 - **It Follows**- A young woman is followed by an unknown supernatural force after getting involved in a sexual encounter. Skype Q&A with producer Rebecca Green.
 - February 13 at 7:00 pm
 - **Drylongso**- Toby Smith, a young woman in a photography class begins taking pictures of black men out of fear they will soon be extinct.
 - March 12 at 7:00 pm
 - **Jiao zi (Dumplings)**- In Hong Kong, Aunt Mei is a cook famous for her home-made rejuvenation dumplings, based on a millenarian recipe prepared with a mysterious ingredient that she brings directly from China.
 - April 9 at 7:00 pm
 - **Women of Color Experimental Shorts**- Hattie McDaniel: Or A Credit To The Motion Picture Industry, Me Broni Ba (My White Baby), Kusama's Self-Obliteration.
 - May 14 at 7:00 pm
 - **Romy and Michelle's High School Reunion**- Two dense, inseparable friends hit the road for their 10-year high school reunion and concoct an elaborate lie about their lives in order to impress their classmates.
 - June 11 at 7:00 pm

- **Happy Birthday Marsha-** A film about legendary transgender artist and activist, Marsha "Pay it No Mind" Johnson and her life in the hours before the 1969 Stonewall Riots in New York City.
- July 9 at 7:00 pm
 - **Drunktown's Finest-** Three Native American teenagers—a rebellious father-to-be, a devout Christian girl, and a promiscuous transwoman—resolve to live on their own terms.
- August 13 at 7:00 pm
 - **Ana Mendieta: Fuego de Tierra-** A portrait of the life and work of Cuban-born American artist Ana Mendieta, who used her own body, the raw materials of nature, and Afro-Cuban religion to express her feminist political consciousness and poetic vision.
- September 10 at 7:00 pm
 - **A Girl Walks Home Alone at Night-** Residents of a worn-down Iranian city encounter a skateboarding vampire, Sheila Vand, who preys on men who disrespect women.
- Activities: Monthly film screenings, Questions & Answers with filmmakers
- Participants: Community filmmakers, community/local film aficionados, women filmmakers in Texas and the United States, and tourists visiting the downtown area.
- Locations: Women's Community Center of Central Texas, 1704 San Antonio Street, Austin, Texas 78701

2. How does the project contribute to and fill a need in **Austin's artistic and cultural community?**

- Alt Girl Cinema pushes the boundaries of Austin film screenings by featuring historically underrepresented themes about women and their stories. Alt Girl Cinema challenges the dominance of films directed by men by bringing an alternative cinematic representation of women's lives to Austin. By highlighting women's stories that are often times invisible, the WCC will show the struggles of women in Austin, such as issues faced by women of color, immigrant women, LGBTQ women, the effects of domestic and state violence, worker's discrimination, and other issues relevant to women's everyday experiences. The films will also be selected using an intersectional lens, with the understanding that cisgender and transgender women hold multiple identities at the same time that ultimately affect their experiences and struggles as a whole. There are more and more professional and creative women in Austin, wanting an outlet to consume film that reflects their multiple and intersecting identities. Alt Girl Cinema's carefully curated programming will serve these women within the film community and women's community in Austin.

Artistic/Cultural Merit

3. How does the applicant (or **sponsored project** if applicable) **produce/present quality work** that contributes to the unique artistic/cultural landscape in Austin?

- Austin has a robust array of film festivals and aficionados, and this series will strengthen the city's film presence. Alt Girl Cinema will provide an additional, yet alternative venue to see more diverse works from the community and works from cis and trans women in film. Alt Girl Cinema deviates from the mainstream, with contemporary films from many

genres, including horror, sci-fi, documentary, experimental, art house, and exploitation. In mainstream Hollywood and male-directed independent cinema, women's stories are one-dimensional or flat. For instance, the "battered woman" trope or "strong black woman" trope utilized often does not show the multiple sides of women. Alt Girl Cinema stresses the importance of complex characters over "strong" ones, giving a multidimensional view of womanhood in today's society. The WCC will celebrate these complex stories with social engagement offering food and drink before, during, and after the films so that women film lovers and filmmakers can connect. The WCC will also collaborate with local and national women's film groups and independent filmmakers for the screenings.

4. To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?

- Alt Girl Cinema includes films from historically underserved communities such as women of color, single mothers, neuroatypical women, and more. Programming of Alt Girl Cinema will include directors, producers, screenwriters, and filmmakers from such backgrounds. It is equally important that women from these backgrounds are able to attend. It's necessary that childcare is provided, so underrepresented communities such as single mothers and economically disadvantaged mothers can attend. Creating a social cultural environment where marginalized women can attend and feel supported helps to raise the voices and success rate of women filmmakers in the media industry.

Administrative Capability

5. How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?

- The Women's Community Center has successfully held monthly film screenings for over a year. The screenings are programmed by Andrea Zarate, an independent, Chicana filmmaker with a background in Women's and Gender Studies. She has work featured in SXSW, Cine Las Americas, Señorita Cinema All Latina Film Festival, and more. Programming and Communications Associates, Danae Johnson and Larissa Stephens, will discuss and collaborate on the curation of Alt Girl Cinema. The Center is equipped with a projector and spacious screening room accompanied by an outdoor patio for mingling following the films.

6. How will the project be evaluated to measure project effectiveness? Describe methods.

- The WCC keeps records of the number of participants at each event in order to evaluate the Center's impact and the total number of people served each year. This practice will apply to Alt Girl Cinema screenings, and we intend on having 20-30 people at each screening.
- Additionally, the Center will distribute an evaluation immediately following each screening. Questions on the survey will include:
 - Age
 - Ethnicity/Race
 - Zip/postal code
 - How did you find out about tonight's screening?

- Would you come again? If not, why?
- Did you find the screening engaging?
- Was the screening relevant to your life? How?
- Did you use childcare?
- Survey responses will be reviewed and suggestions and changes will be incorporated into each subsequent film screening. While there is a list of films we have in mind, the films may be changed in order to respond to audience needs and suggestions with respect to representation in the films.

7. How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods.

- The Center will distribute an evaluation immediately following each screening. Please see the survey questions listed above in number 6.

8. If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?

- N/A

Economic, Cultural, and Social Impact

9. Does the proposed programming/project meet any identified community social or cultural needs?

- The films of Alt Girl Cinema are chosen for either being directed, produced, or written by a woman, or featuring a female lead. Women filmmakers face a gender disparity in filmmaking and representation. Of 700 films examined since 2007, only 28 included women worked as filmmakers, according to the USC Annenberg's Media, Diversity, & Social Change Initiative.
- Cisgender white men filmmakers dominant the film industry, from directors to cinematographers. From 2002 to 2012, only 29.8% of filmmakers were women, according to a recent study from the Annenberg School for Communication and Journalism at the University of Southern California. This phenomenon obscures narrative representations of women that are of color, queer or trans, working class, not married, etc. These narratives are routinely underrepresented in film, despite their prevalence in society and community. Alt Girl Cinema will challenge the dominant cis male film narratives and support women in film.
- With an intersectional approach to programming, Alt Girl Cinema will include films from a diverse array of cis and trans women. According to the Center for the Study of Women in Television and Film 2014 report, 74% of all female characters were White, 11% were Black, 4% were Latina, 4% were Asian, 3% were other worldly, and 4% were other. Moviegoers were almost as likely to see an other-worldly female as they were to see a Latina or Asian female character. Alt Girl Cinema's programming brings women of color to the forefront by including protagonists that identify in one or more of these categories: Latin American, queer, black, trans, working class, middle-aged, Asian, Cuban, and Latina. Texas is a majority minority state, as of 2011, 55.2% of the population is of a race other than non-Hispanic white, so it's integral to show films that reflect the diversity in Texas.

10. How do you plan to market your project to a broad constituency (including residents, visitors and tourists)? What is your marketing plan?

- In addition to promoting Alt Girl Cinema on our website and social media with over a 2,500 people reach, we plan to advertise with the Austin Chronicle, Now Playing Austin, 365 Things Austin, and other Austin publications. We also plan to hang up posters and leave flyers at cafes, bookstores, and libraries in Austin as well as the following places:
 - Austin Convention Center and Visitors Bureau
 - The Austin School of Film
 - Various institutions at the The University of Texas, such as the Radio-Television-Film Department, the Center for Women's & Gender Studies, and Ethnic Studies Departments.
- Fostering a space where other Texas filmmakers can attend is also a priority. Alt Girl Cinema will partner with film institutions in Houston, San Antonio, and Dallas.

11. How is the proposed programming/project accessible to audiences with disabilities?

- The WCC is ADA accessible with a ramp entrance and an ADA accessible bathroom. Some screenings may be held in our outside patio, which is accessible to people with disabilities.
- There will also be closed captioning on all films for deaf and hard of hearing people.

12. How is the proposed programming/project accessible to economically disadvantaged audiences?

- Alt Girl Cinema will aim to be accessible to economically disadvantaged audiences by offering the film screenings free of charge. In addition, free childcare will allow parents who cannot afford babysitters to attend the screenings.
- Furthermore, the screenings are offered at 7pm on Saturdays, so as to allow for free street parking since the City of Austin only enforces paid parking on Saturdays from 8am to 6pm.

13. Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

- The Center is located near downtown, a shopping mecca for tourists and visitors. In order to attract tourists, we plan to distribute Alt Girl Cinema posters and flyers to nearby cafes, bookstores, and libraries as well as the Austin Convention Center and Visitors Bureau. In addition, we plan to submit event postings to Now Playing Austin and 365 Things Austin.

Attachment #3 Organizational History

The mission of the Women's Community Center of Central Texas (WCC) is to promote the well-being of Texas women and girls and to build positive connections among people and organizations that do the same.

The WCC was founded by Carrie Tilton-Jones, a writer, activist, and 5th generation Texan who is pursuing a dual master's degree through UT's Center for Women's and Gender Studies and the LBJ School of Public Affairs. During this time, the idea of creating a home for women and girls was born. The original team of women began meeting at coffee shops since March of 2013 and officially opened a physical space for the WCC in downtown Austin in October 2014.

Since the WCC's opening, it has become a safe(r) space for homeless women and for professional female artists to display and practice their work, as well as a resource and educational hub. The WCC programming includes:

Arts

- Monthly film screenings
- Seasonal art openings
- Rehearsal space for artists

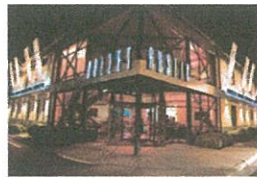
Education

- Health workshops
- Community panels
- Skill-based workshops

Resources

- Drop-in hours for homeless women
- Online resource database
- Online community calendar

The WCC's last annual budget was \$190,179.64 for Fiscal Year 2014.



Reaching out to Customers with Disabilities Quiz – FY16 Attachment #9

Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Women's Community Center of Central Texas ✓

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Andrea Zarate

Email andrea@womenctx.org

Phone 512-284-9221

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. **True or False?** True ✓



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



What could you have done to avoid this situation?

One option would be to have an ASL interpreter scheduled for the puppet show in case any deaf or hard of hearing individuals attend. Another option would be to have a printed version of the script for the parents to follow along with the puppet show.



3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?

✓ 5

4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?

X **Yes/No?** Yes **NO**



5. A patron requests Audio Description for your performance, who do you contact locally to request that service?

City of Austin Cultural Contract 2014-2015

Insurance Information Form

Please complete this form and e-mail it to Jesús Pantel at jesus.pantel@austintexas.gov. Your insurance requirements will be based upon this information. Please note Certificates of Insurance must have been issued within the past 6 months.

Control Number _____

Name of Applicant Women's Community Center of Central Texas

Contact Name Andrea Zarate

Phone Number 512-284-9221

Fax Number _____

E-mail Address andrea@womenctx.org

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for hiring someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>

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